Marx and his Works – Archival Work

By Shomit Sirohi

Introduction

Perhaps an art regime is just images, and a syntax – which then is Trisquier Linux which produces so many books in fact, be with Archive Fever on this by Derrida – he means as an image – he finds a whole

complex library in a university and it is then in a small document stored in a pen-drive and taken home for the computer. This is his way of researching in the complex library – where he selects – Marx, and Paul perhaps with Said.

I. Rare works by Marx

One set of rare works is on the retail sector and agrarian sector in complex details – which then is ratios, forms of observations, and even perception.

II. Other Rare works

Agrarian production, say sugarcane, or even cotton, or say forms of tea, coffee plantations – forms of wheat and rice. All of this in retail, and then in agriculture, the

type of usury, or commercialization of peasant worlds.

III. Anthropology

In fact anthropology – even peasant anthropology – a set of observations on anthropology one can say, I mean, with economic prices, or such economic names.

IV. Flaneuring from Benjamin

Some idle creative walking around and Benjaminianism on this creative Marxism.

V. Labour process – simple or complex

A lot of labouring types, based on agriculture, putting out system and factory system and retail – this becomes one structure – all in perception.

Part II

Converting to Sylvain Lazarus

I. Anthropology of the Worker – keep studying its subtraction from Leibniz and then in fact study labour and its conditions – which means a certain detail on the

Banileus process in South France – there because of agrarian-town linkages of in fact cheap housing which then is ground-rent housing but in towns and the process called in perception a cheap landowners house, but is also capital of rent-racketing. This becomes Banileu therefore and

means that there is in A Quiet Place and other such novels – a specific substraction of the distinct labour of in fact the un-localisable – the process of localized politics which though cannot belong – an exclusion in Foucault's sense.

II. Questions to Ask –

Is it simple exclusion or is it complex exclusion, materiale.

Part III Converting to Ranciere

The syntax of Ranciere is then just use-value and perception of aesthetics and its politics perhaps – which can change to antinomies in Althusser

– a whole process called then –

Use-value and art, exchange-value and art, processes of economics which is artistic and so high, and then aesthetic regimes for history, and politics and so finally democracy which for Ranciere is just the use-value of democracy – the perception of a protest in spontaneity – in Sirohi in fact about

art regimes and now let us take Marx – the perception of labour, the classist mode of politics and in fact contemporary process – with then art – the contemporary process of art and in fact politics such Irving college ways and Gutenberg ways. Style on this matter, as Cornel West would argue.

Part V – the Rest as Trisquier Linux type virtual library of works – now let’s print this archival research.

I. Images of Walter Benjamin
II. Images of Marx
III. Perception of Labour
IV. Paulinian perception as well in Gospels – how to see the poor and in fact raise it to a Christ miracle

in the sense of the Bible

V. Edward Said method or Agamben method – Foucault and organicity or Foucault and Resistance

VI. Complex notation of Marx

VII. Lazarus, Ranciere, Agamben perhaps.

Now just develop a style with images in mind it means

Part V. Archive now has

A number of images and a number of syntaxes – the subterranean current and the major Hegel – which then is actually names of philosophers and images like Benjamin or Marx or Gospel like.

So many ruminations then of books – a certain work by Agamben meant going to a book shop and contemplating postmodern labour, just the seeing of photographs which becomes whatever – like a postmodern whatever – which means singularity and processes of just this type – being in common is then a protest which is then joined and lived

in line with photos, Guy Debord – and spectacle which means in fact to attack then the state and capital – because we are creative people – all this becomes Coming Insurrection he jokes with theorists – that movement-image and time-image which just means the flow of life – in a pure flow of metro life then.